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ABSTRACT

One in a series of instructional units designed for gifted students, the paper describes a high school curriculum that examines the Greek theatre as a reflection of Greek society. The unit is designed to provide academic substance while developing higher level critical thinking skills. Following a brief introduction on the integration of theatre and society, the course objectives (including increased cognizance of the artist's role in society and increased appreciation of different art forms) are listed, and classroom procedures are reviewed. The following four units are presented, complete with narrative information, suggested readings and suggested activities: "Introduction to the Greek Theatre," "Aeschylus's 'The Oresteia'--The Evolution of Justice," "Sophocles--the Personification of the Greek Ideal," and "Euripides--the Critic of Athens." (CL)

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BUCKS COUNTY INTERMEDIATE UNIT #22

Programs for Gifted Students

GREEK THEATRE: A REFLECTION OF ANCIENT GREEK SOCIETY

(A Program Alternative for High School Gifted Students)

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GREEK THEATRE: A REFLECTION OF GREEK SOCIETY

The following course of study examines the Greek theatre as a reflection of Greek society. It has been designed to challenge high school gifted students and utilizes an approach in which the activities provide academic substance while developing higher level critical thinking skills. Gifted students are capable of recognizing the complexities and ambiguities in the world. The artist voices these paradoxes found in life through his art. As a result, by studying society within the cultural framework of the theatre, gifted students are exposed to questions, criticisms, observations, and prophecies.

Theatre is an eclectic art form. It combines the language of prose and poetry with the visual elements of color, line, and form with the rhythms of movement and music. The performance of a play creates a momentary bond between the actors and the audience--an illusion of reality. The production of a play clarifies life through the communication of the artist's thoughts, ideas, or emotions as well as giving aesthetic pleasure to the audience.

Historically, the theatre has mirrored the culture of a civilization or country. Unfortunately, the entire reflection has not been preserved. The plays may still exist and perhaps memorabilia of productions, but the emotional feeling that was created at a particular moment between the spectator and actor can only be conjectured. Yet, the interdisciplinary nature of the theatre still provides a framework for the study of the past, the present, and a projection of the future.

The playwright is a spokesman for his culture. In developing the dramatic conflict in a play, he reveals the basic desires, attitudes, and values of his society. However, as the playwright examines his world, he is forced to provide a focus, for the playwright's world is a microcosm. In this sense, he assumes the

role of a social critic or commentator. He must examine and question concepts such as justice, freedom, truth, love, and beauty.

This integration of theatre and society was especially evident in Hellenic Athens. Three major playwrights, Aeschylus, Sophocles, and Euripides developed the dramatic genre of tragedy not for an elite but for the populace of Athens. Their plots were not new but were based on mythological stories familiar to all. Instead of plot, the pivotal point of Greek drama became the individual in search of freedom and self-fulfillment within his society. As observed by Edith Hamilton:

> Tragedy was a Greek creation because in Greece thought was free. Men were thinking more and more deeply about human life, and beginning to perceive more and more clearly that it was bound up with evil and that injustice was of the nature of things. And then, one day, this knowledge of something irremediably wrong in the world came to a poet with his poet's power to see beauty in the truth of human life, and the first tragedy was written.

In order to understand this unique relationship between the theatre and society, students need to examine the theatre in the context of its culture. Students need to go beyond the playscript and study the philosophy, history, art, music, and literature. They then need to utilize this information to speculate about the performance of a play and the bond which was created between the actor and the audience. As students develop an appreciation of a particular period in theatre, they need to evaluate humanity as it is portrayed and then project it to the world they know. Students need to think, read, question, and create in order to gain a greater understanding of man and his world.

PREFACE

Man is here for the sake of other men---
Above all, for those upon whose smile and
well-being our own happiness depends,
And also for the countless unknown souls
with whose fate we are connected by a
bond of sympathy.
Many times a day I realize how much my own
outer and inner life is built upon the
labors of my fellow men, both living and
dead, and how earnestly I must exert
myself to give in return as much as I
have received.

Albert Einstein

I warn you not to banish from your lives
All terror but to seek the mean between
Autocracy and anarchy; and in this way
You shall possess in ages yet unborn
An impregnable fortress of liberty
Such as no people has throughout the world.

Aeschylus

Numberless are the world's wonders, but none
More wonderful than man ...

Sophocles

The mortal is a fool who, prospering, thinks his life
has any strong foundation; since our fortune's course
of action is the reeling way a madman takes,
and no one person is ever happy all the time.

Euripides

OBJECTIVES OF THE COURSE

The students in a gifted program have the ability to utilize higher level thinking skills. An interdisciplinary approach to the study of theatre will enable these students to:

1. Become more aware of man as a human being, the development of his ideas through successive periods in history, the influences which led to these ideas, his cultural creations both artistic and intellectual which were inspired by his ideals.
2. Become more cognizant of the artist's role in society.
3. Become more sensitive to the creative process.
4. Become more appreciative and aesthetically aware of different art forms.
5. Become familiar with the relationship of drama and theatre to the morals, ideals, and values of particular cultures and societies.

CLASSROOM PROCEDURES

1. The primary purpose in studying the theatre is to expose students to an art form, which is interdisciplinary and is concerned with examining the nature of man in the context of a society's culture and values.
2. The class is designed to facilitate discussion and dialogue through an atmosphere which encourages students to express their opinions and to accept, tolerate or challenge the viewpoints of others.
3. The role of the teacher is to act as a guide through a variety of classroom experiences in order to help the students fulfill their unique capabilities.
4. Discussion and classwork will be based on a wide spectrum of assignments. To assure rational examination of topics, students will be required to prepare by utilizing the multi-media classroom and library resources available.
5. Lectures will occasionally be presented to the class to supply background information or supplement the resources available to students.
6. Outside speakers will be invited to share their ideas to the class. Out of class experiences will be provided as a means of enriching classroom activities and objectives.
7. Grading will be based on essay exams and other testing techniques, when appropriate; quality of research; care and promptness with regard to assignments; and degree of student participation.

UNIT ONE -- INTRODUCTION TO THE GREEK THEATRE

Before beginning this unit, it is assumed that students have studied other plays and are familiar with modern theatre productions. The concept that most plays are written for production should be emphasized as students read a script. They should be encouraged to imagine the visual elements found in the play. They should learn to analyze a play not only for plot, character and characterization, theme and ideas, and dialogue, but also for spectacle, setting, and costumes.

In order to evaluate the Greek drama and its relationship to Greek society, students need to have an understanding of the basic theatrical conventions used during this period. Since they will probably be most familiar with modern theatrical practices, many aspects of the Greek theatre will be difficult. Visual aids will help, but instead of this unit being completely teacher-oriented, utilizing lectures and slides, the students should be encouraged to learn about the Greek theatre by investigating a specific question on their own. In addition, they should try, whenever possible, to compare their findings about the Greek theatre with their knowledge of modern dramatic conventions used on stage, in film, and in television.

SUGGESTED ACTIVITIES:

In the following activities, students should research one of these questions. The material may be developed in a paper or a media project. In order for all members of the class to learn about Greek theatrical practices, each student should do a presentation for the class.

1. Examine some of the theories about the origin of drama and its development in Greece.
2. Describe the City Dionysia, a dramatic festival, and its organization.
3. Describe the audiences who came to see the plays and their behavior.
4. What was the function of the chorus in the Greek theatre?
5. What did the Greek theatre building look like?
6. How did the Greeks costume their plays? Describe some examples.
7. Why were masks important to the Greek theatre and what did they look like?
8. What was the role of the individual actor in the Greek theatre, and what was characteristic about his style of acting?
9. Why were music and dance important in the Greek theatre?
10. What special effects did the Greeks use in their plays?
11. What did the Greeks use for scenery in their plays?
12. How were Greek plays structured and why were they written in trilogies?

UNIT II -- AESCHYLUS - THE ORESTEIA - THE EVOLUTION OF JUSTICE

Aeschylus (525B.C.-456B.C.), the first great tragedian, wrote about ninety plays of which only seven have survived The Supplicants, The Persians, The Seven Against Thebes, Prometheus Bound, Agamemnon, The Libation Bearers, and The Eumenides. He won the first prize at the City Dionysia thirteen times, and his plays were still performed after his death. Technically, Aeschylus introduced the second actor which enabled the dramatist to develop face to face conflict on stage. This also led to the gradual reduction in the importance of the chorus.

Aeschylus was not just a playwright. He was a wealthy aristocrat who had fought at the Battle of Marathon. His epitaph even ignored his contributions as a dramatist:

> Aeschylus, the Athenian, Euphorian's son, is dead. This tomb in Gela's cornlands covers him. His glorious courage the hallowed field of Marathon could tell, and the long-haired Mede had knowledge of it.

A traditionalist, he advocated a lifestyle which insured a moral order as each man developed his potential; yet, remained concerned for the welfare of the state. In his plays, Aeschylus reaffirmed man's relationship to the gods and his universe.

The Oresteia, his trilogy consisting of Agamemnon, The Libation Bearers, and The Eumenides, is a masterpiece of dramatic literature. Richard Lattimore explains that it is "a trilogy whose special greatness lies in the fact that it transcends the limitations of dramatic enactment on a scale never achieved before or since." In The Oresteia, Aeschylus examines the development of Athenian justice, the contrast between the old and the new. The trilogy is a parable of progress as a system first dominated by the tradition and fear of personal revenge is later replaced by the more enlightened trial by a jury of peers. For his sources, Aeschylus turned to Greek mythology. These myths were familiar to all Athenians. Since the audience knew the plot, they were more concerned

with focusing their attention on how Aeschylus developed his material to express his personal point of view.

Reading: The Oresteia: Agamemnon, The Libation Bearers, The Eumenides

SUGGESTED ACTIVITIES:

1. Aeschylus selected materials from the myths about the House of Atreus for The Oresteia. Investigate the mythological background of The Oresteia. How has Aeschylus adapted the myths in the trilogy?

2. Homer relates the homecoming and murder of Agamemnon in The Odyssey; however, he does not tell it consecutively instead he uses it as a comparison with the homecoming of Odysseus. Read Homer's account in The Odyssey and compare it with Aeschylus' dramatization. (In The Odyssey refer to Book I: 29-43, Book I: 298-300, Book III: 254-312, Book IV: 514-537, Book XI: 405-434)

3. Sophocles and Euripides also wrote plays about Electra. Read these plays and discuss the characterizations developed by Aeschylus, Sophocles, and Euripides. What was the playwright's intent in each play? How do these Electras compare with the traditional role of women in Athenian society during the fifth century?

4. Modern playwrights have turned to the Greek drama for inspiration. Eugene O'Neill used The Oresteia as a model for his modern triology, Mourning Becomes Electra. Compare the two trilogies. How has O'Neill developed his play so that a modern audience which did not believe in gods or supernatural retribution could still accept the outcome and be moved emotionally? Is O'Neill more concerned with the psychological development of his characters rather than the philosophical development of the concept of justice? Investigate why O'Neill decided to write a modern trilogy. How did modern audiences react to the production of Mourning Becomes Electra?

5. The Flies by Jean Paul Sartre is another modern play which was inspired by Aeschylus' Oresteia. How has Sartre adapted and altered the Greek original to voice the principles of his existentialist philosophy?

6. In The Oresteia Aeschylus depicts the evolution of justice from the primitive concept of personal revenge to the trial by jury. Compare this with the historical evolution of Athenian justice and codification of Athenian law.

7. Aristophanes utilized the form of comedy to point out the faults in Athenian society. The Wasps in his satire on the Athenian system of justice. Compare the problems presented by Aristophanes with the idealism expressed by Athena as she established the judicial system in The Eumenides. What was the Athenian judicial system really like?

8. The chorus in Agamemnon represents the common man; they are not individualized. As a group, they prefer the traditional ways. Compare the character of the chorus with a picture of a kouros statue. Describe the stylistic qualities of this statue from the Archaic Period in Greek art. How are these same qualities reflected in the character of the chorus?

9. In The Eumenides a new order emerges and this is personified in the chorus as they are changed from the Erinyes, the Furies, to the Eumenides, the Gracious Ones. Compare this change with the stylistic qualities of the kouros and the "Charioteer of Delphi," an example of early classical sculpture. What humanizing qualities have been incorporated?

10. The Greeks believed that each man had his own moira or pattern of life to fulfill; however, the Greeks' focus on human achievement and the human personality prevented a feeling of hopeless fatalism. The course of a man's life was determined by his character, accident, and the intervention of the gods. Using Agamemnon analyze the amount of human freedom each character exerts. Does this remain constant or fluctuate? Consider the chorus as one character, Agamemnon, Clytemnestra, Cassandra, and Aegisthus.

    Using the following chart, plot each character's actions.

    Actions determined by free will

    Actions determined by tradition and nature

11. Trace the mythological development of the Furies. How were they characterized in Hesiod's Theogny? Why were they eventually humanized as portrayed in The Eumenides? How does this transition parallel the development of the Greek pantheon?

12. From your knowledge of Greek theatre conjecture how the Greeks might have staged some of the scenes from The Oresteia.

13. Develop a directorial concept for a modern production of The Oresteia. Consider such technical elements as costumes and scenery.

14. The Agamemnon takes place in Mycenae while The Eumenides shifts to Athens. The contrast in style between the Lion Gates of Mycanae and the Parthenon exemplifies the difference between the two cultures. Investigate and explain the contrasting lifestyles in Mycenae and Athens.

15. Compare Clymnestra to Lady Macbeth. What forces motivate each character? How does each character justify the necessity of murder? How does each character react to the crime? Which character is more fully developed? Which character is more evil?

UNIT III - SOPHOCLES - THE PERSONIFICATION OF THE GREEK IDEAL

Sophocles (c.496 B.C.-406 B.C.) the second major Greek tragedian, wrote over hundred plays including the surviving Ajax, Antigone, Oedipus the King, Philoktetes, Electra, Trachinae, and Oedipus at Colonus. This popular playwright won eighteen contests. His first victory was in 468 B.C., twelve years after the death of Aeschylus. Sophocles introduced the third actor which placed more emphasis on dialogue and interpersonal conflicts as well as reducing the importance of the chorus.

Sophocles was essentially a conservative and his plays depict the ideals of Athenian society. Edith Hamilton observed:

> In every way Sophocles is the embodiment of what we know as Greek, so much so that all definitions of the Greek spirit and Greek art are first of all definitions of his spirit and his art. He has imposed himself upon the world as the quintessential Greek, and the qualities pre-eminently his are ascribed to all the rest. He is direct, lucid, simple, reasonable. Excess--the word is not to be mentioned in his presence. Restraint is his as no other writer's. Beauty to him does not inhere in color, or light and shade, or any method of adornment, but in structure, in line and proportion, or, from another point of view, it has its roots not in mystery but clear truthfulness.

During Sophocles' lifetime, he was confronted with conflict and changes in the Athenian lifestyle. He experienced what today is referred to as the Golden Age of Athens and saw the city-state become more powerful, imperial, and tyrannical as it tried to gain control of Greece and began the Peloponnesian War, a twenty-seven year war with Sparta in 431 B.C. Yet, in spite of these developments, Sophocles focused the attention of his plays on the ultimate problems of human life and human character. The ideal he expounded is explained by C.M. Bowra's statement on Athenian life: "A man served his state best by being himself in the full range of his nobility, and not by sacrificing it to some abstract notion of political power or expediency."

Sophocles' Theban plays, Antigone, Oedipus the King, and Oedipus at Colonus are grouped together because of content. They were not written as a trilogy, but were written throughout his lifetime. The first play Antigone was produced in 441 B.C. Oedipus the King was presented fourteen or fifteen years later, Oedipus at Colonus was apparently given in 405 B.C., a year after the playwright's death.

Reading: Antigone, Oedipus the King, Oedipus at Colonus

SUGGESTED ACTIVITIES:

1. The Greeks believed that a virtuous life was based on moderation. Read Aristotle's concept of the "Golden Mean" (Ethics, Book II). Now apply this philosophical concept to Oedipus in Oedipus the King and Oedipus at Colonus. Trace the development of his character. How did he exceed the "Golden Mean"? How did he come to accept his fate?

2. Both Oedipus and Creon were kings of Thebes and both had to make controversial decisions. Consider the actions of Oedipus in Oedipus the King and Creon in Antigone. What decision did each one of them make which led his subjects to question or disobey? How did each react when his decision was disobeyed or questioned by his subjects? How did each view the role of the rebel? How did each view his role as a sovereign? How did each of them respond to the prophecies of Teiresias? How did this reveal his attitude towards religion and divine law? From this, what conclusions can you make about conscious and unconscious guilt?

3. Oedipus the King has been interpreted in different ways, Many scholars consider it to be a play about a man's discovery of his own identity and a study of predestination and free will. David Grene concludes Oedipus "is a man who breaks divine law without realizing that he is doing so, and whose destruction is brought about by the voice of the divine law in society." Do you agree or disagree with this interpretation? Phillip Vellacott proposes a different interpretation in which he explains that Oedipus, Creon, Teiresias, and Jocasta all knew the true identity of Oedipus and had known it ever since he began ruling Thebes. Do you agree or disagree with this interpretation? Which interpretation seems more plausible to you?

4. In a series of films for Encyclopaedia Britannica about Oedipus the King, Bernard Knox argues that the play was written as a response to the materialistic philosophies popular in Athens at that time and that Sophocles wanted to reaffirm the power of the gods. Watch the films and decide if you agree with this interpretation.

5. A classical interpretation of Antigone is that the play depicts the struggle between the dictates of the individual's conscience as it comes in opposition with the state. Read A Man for All Seasons and compare the conflict which faces Sir Thomas More with Antigone's. How has each playwright developed this personal crisis?

6. Jean Anouilh wrote a modern version of Antigone. Compare the two plays. How has Anouilh changed the original? What was happening politically when both plays were written.

7. During the first choral ode in Antigone, the chorus describes the nature of man. Compare this description with "The Death of Hector" in the Iliad, Book XX. What qualities were valued by the Greeks?

8. Read E.M. Forster's short story "The Road from Colonus." Compare it to the play. In what ways are the two pieces similar? How are they different?

9. The Parthenon epitomizes the ideal in Greek classical architecture. What stylistic qualities are evident in the Parthenon and how do they reflect the ideals of fifth century Athens? Compare the stylistic qualities of the Parthenon with the stylistic qualities of Oedipus the King.

10. Develop a modern directorial concept for one of the three plays by Sophocles. Consider such technical elements as scenery and costumes.

11. Compare the mythological background which Sophocles used for his plays with the actual plays. How does Sophocles use the myths? What changes does he make?

12. Select a choral ode from one of the plays and working as a group prepare a performance. Think of different ways to perform the ode. First, record some of the ideas; then try adding movement and videotape.

13. In his Poetics, Aristotle turned to Oedipus the King for a model of classical tragedy. What criteria did Aristotle outline for tragedy and how are they developed in Oedipus the King?

UNIT IV - Euripides - THE CRITIC OF ATHENS

Euripides (c.484 B.C.-c.406 B.C.), the third major Greek tragedian, wrote ninety plays of which eighteen have survived including Alcestis, Medea, Orestes, Andromache, Hippolytus, Ion, Electra, The Trojan Woman, and The Bacchae. During his lifetime, Euripides was not a popular dramatist with Athenian audiences, and he won only five contests. Euripides' plays, however, were produced frequently. He was often parodied and ridiculed by the comic playwrights indicating that Euripides may have made more of an impression than his competitors. Technically, Euripides reduced the role of the chorus so that it was no longer an integral part of the action but served more as an outside commentator.

In his plays, Euripides questioned the traditional values and myths and as a result, was accused of undermining the bases of Greek society. In 408 B.C. Euripides left civilized Athens for a self-imposed exile in Macedonia. It was there that he wrote The Bacchae, his final criticism of Athenian life. The play was performed in Athens after his death and won a first prize.

Although not recognized during his lifetime, Euripides became popular and influential later. Aristotle described Euripides "with all his faults the most tragic of the poets." Euripides concerned himself with philosophical and psychological issues. He questioned the ideals of Athens and frequently left his audiences uneasy and dissatisfied. Certainly, the lines from his lost Bellerophon do not praise and reaffirm Athenian lifestyle:

> Does someone say that there are gods in heaven?
> There are not, there are not--unless one choose
> to follow old tradition like a fool.
> Look for yourselves--do not accept my words--
> and rob them of their goods, and break their oaths,
> and lay whole cities waste; and still they prosper,
> more than the pious and the gentle do.
> And I know little cities, honouring gods,
> subject to greater ones, not so devout,
> held down by their superior force of arms.

Furthermore, Euripides humanized his characters, and today they still appeal to modern audiences. Edith Hamilton described him as having a "modern mind" concluding:

> He feels, as no other writer has felt, the pitifulness of human life, as of children suffering helplessly what they do not know and can never understand. No poet's ear has ever been so sensitively attuned as his to the still, sad music of humanity, a strain little heeded by a world long ago. And together with that, something then ever more unheeded, the sense of the value of each individual human being. He alone of all the classic world so felt. It is an amazing phenomenon. Out of the pages written more than twenty-three hundred years ago sound the two notes which we feel are the dominants in our world to-day, sympathy with suffering and the conviction of the worth of everyone alive. A poet of the antique world speaks to us and we hear what seems peculiarly our own.

Reading: The Trojan Women, The Bacchae

SUGGESTED ACTIVITIES:

1. In general Greek playwrights did not deal with contemporary materials Euripides' Trojan Women, however, was written as a critical response to the Athenian defeat of Melos. Read Thucydides' description of the Melian Conference and the fate of Melos in The Peloponesian War, Chapter V, 116ff.. Compare this with Euripides' play. How has Euripides dramatized his outrage at the actions of the Athenians? How has he depicted the fate of the defeated? (The fate of Melos was not the only incident of the cruel treatment of captives during the Peloponnesian War. Read Thucydides, III, 36ff., The Mitylenian Debate; VII, 29ff., VII, 84ff.; for some further examples)

2. In The Trojan Women, Euripides dramatized the fate of Hecuba, wife of Priam and Queen of Troy; Andromache, wife of Hector; and Cassandra, daughter of Priam. Each woman laments her fate. Compare these to the "Dirge for Hector", Iliad, Book XXIV. How has Euripides developed the humanity in his characters, and yet, maintained a sense of nobility?

3. Euripides criticized the consequences of war in his tragedy The Trojan Women Aristophanes, on the other hand, employed satire to voice his opposition to war in his comedy Lysistrata. How has each playwright developed his anti-war theme? Which play is more effective? Which play would appeal more to modern audiences? How has Euripides characterized his women? How has Aristophanes characterized his women?

4. Euripides demonstrated no reverence and respect for the gods in his plays. Compare his characterization of Athena in the opening of The Trojan Women with Aeschylus' characterization of Athena in The Eumenides.

5. The character of Cassandra appears in both Euripides' The Trojan Women and Aeschylus' Agamemnon. Compare the two characterizations. Which character appears more human? Which character seems more pathetic? How do you think Aeschylus' Cassandra would have acted as she was taken from Troy? How do you think Euripides' Cassandra would have acted as she arrived in Mycenae with Agamemnon?

6. Pericles' Funeral Oration, which was recorded by Thucydides, was delivered at a memorial service for Athenian war dead after the first year of the Peloponnesian War. In the speech, he praised Athenian ideals and the Athenian way of life. Contrast Pericles' idealism with Euripides' attitude towards war. Compare Sophocles' concept of Athenian values with Pericles' and Euripides'.

7. Study Pericles' description of a brave man. Would Euripides have accepted this description? According to Pericles, why were Athenians willing to die for their country? Would Euripides have accepted these as valid reasons? How does Pericles encourage the parents to accept their loss with dignity? How do the women in The Trojan Women react to the loss of their loved ones? The conflict in Sophocles' Antigone resulted from war. Compare Sophocles' attitude toward the brave man with Pericles' and Euripides. How does Creon treat the dead? How does Antigone react to the death of her brothers?

8. Euripides humanized the characters of Greek tragedy. What details has he added to make the audience more aware and sensitive to the plight of the women of Troy? Read the scenes in which Andromache speaks to her son and the scene in which Hecuba receives the body of the dead boy.

9. "The Laocoon" is an example of Hellenistic Art. What new stylistic qualities are evident? How is pain and agony depicted? How are the figures individualized? What is the mythological basis of the statue? Compare the stylistic qualities of this statue with the style of Euripides' Trojan Women. Now compare the statue with The Bacchae. What attitude is reflected toward men, the gods, and the interrelationship between the two?

10. Euripides created powerful women in his plays. Read his Medea and compare her to Hecuba in The Trojan Women. How is their suffering similar? Which character arouses more pity in the audience? How do each of these women demonstrate their strength? What emotions dominate each character? Why might these characters have been disturbing to Greek audiences? How do these characters compare with the traditional role of Athenian women?

11. The Bacchae according to William Arrowsmith "employs Dionysus and Pentheus and the conflict between them as the bitter image of Athens and Hellas terribly divided between the forces that, for Euripides, more than anything else destroyed them: on the one side, the conservative tradition in the extreme corruption, disguising avarice for power with the fair professions of the traditional aretai meeting all opposition with the terrible tyranny of popular piety, and disclosing in its actions the callousness and refined cruelty of civilized barbarism, on the other side, the exceptional individual, selfish and egotistical, impatient of tradition and public welfare alike, stubborn, demagogic, and equally brutal in action." Investigate what was happening to Athenian life at the time Euripides wrote this play around 406 B.C. Is this a valid interpretation of The Bacchae?

12. What was the mythological origin of Dionysus? What qualities of human life did he personify? How did Euripides develop the character of Dionysus in The Bacchae?

13. If Pentheus represents the rational side of life and Dionysus represents the emotional, irrational side of life, what commentary does Euripides make about the nature of man in The Bacchae? What qualities of human nature are revealed in the actions of the Theban bacchantes? The Asian bacchantes?

14. After reading The Bacchae, do you feel that Euripides believes in a world of confusion and nihilism? A world that is amoral in which the words good, evil, right, and wrong have no meaning? Where does justice exist, if it does, in this world? How can men plan their lives? Read Albert Camus' "Myth of Sisyphus". How do the principles of existentialism compare with the world presented in The Bacchae?

15. Develop a modern directorial concept for either The Trojan Women or The Bacchae. Consider such technical elements as costumes and scenery.

16. If Euripides were an American playwright today, what themes might he be concerned with in his plays? What aspects of American life might he be likely to criticize? Develop a scenario for a play by Euripides about American life.

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FILMS AVAILABLE FROM BUCKS COUNTY INTERMEDIATE UNIT #22

Age of Sophocles--Oedipus Rex - MP-3-0037 - s - color - 30 min. - EBEC - 59
Humanities program - Lesson 1 of Oedipus the King. Bernard Knox introduces us to the ancient Greeks, their way of life, and how they answered the basic questions of their world. He also discusses the origins and customs of Greek Theatre and the story of Oedipus.

Aristotle's Ethics, Theory of Happiness - MP-3-0106 - s-c - color - 30 min. - EBEC - 62
Mr. Adler considers the philosophical problems of what makes life good,'what makes it worth living' and what must we do, not merely to live but to 'live well'.
Humanities Series - Classical Greece

Athens--The Golden Age - MP-3-0125 - s - color - EBEC - 62
Describes aspects of Athenian life which made the achievements of the 'Golden Age' possible; beauty of the city and its natural setting; the intelligence and energy of the people; the unique blend of popular government with outstanding leadership; the vital relationships between art, religion, and citizenship.

Character of Oedipus--Oedipus Rex - MP-3-0239 - s - color - 30 min. - EBEC - 59
Oedipus' character and actions described and analyzed in view of Aristotle's theory of 'fatal flaw' in a tragic character. Humanities Series. Part 2 of Oedipus Rex.

Civilization--Frozen World, The - MP-3-1884 - j-s - color - 52 min. - Time/Life - 70
Kenneth Clark opens his examination of the ideals and values of Western Civilization by describing the ideal which was inherited from 5th century Greece and lasted more than six hundred years. The film ends with Charlemagne, the first great man of action to emerge from the darkness, who re-established contact with the ancient cultures.

Greeks: in search of meaning - MP-3-3486 - s-c - color - 26 min. - LCA - 71
The collision between moral principle and inflexible authority is dramatized through an excerpt from Antigone. We see how the war establishment was mocked by early women's liberationists in Lysistrata.

Greek Lyric Poetry - MP-3-0592 - s - color - 30 min. - EBEC - 62
Mr. Grene's analysis of Greek lyric poetry is a fascinating adventure, an introduction to a unique way of life in which poetry had an essential place. Special attention is given to the works of Sappho, Pindar, and Aeschylus. Climax is a dramatization of the choral ode form Agamemnon, with noted British actor John Neville as choral leader.
Humanities Series

Greek Myths--Part I (Myth as Fiction, History, and Ritual) - MP-3-3325 - s - color - 27 min. - EBEC - 71
Explores myth as primitive fiction, history in disguise, and the outgrowth of pre-historic ritual. Important myths such as Theseus and the Minotaur, Orpheus, and Persephone are presented in drama, art, and animation.

Greek Myths--Part II (Myth as Science, Religion, and Drama) - MP-3-3326 - s - color - 25 min. - EBEC - 71
Shows how ancient man developed myths to explain natural phenomena, religious and moral problems. The myth of Narcissus is a shrewd psychological diagnosis; the myth of Typhoeus imprisoned under Mt. Etna, an attempt to explain volcanoes; and the story of Hypersion and Phaethon relates to possible solar disturbances.

Man and God - MP-3-0844 - s - color - 30 min. - EBEC - 62
Oedipus representing the worldly liberal thought infusing Greek civilization is beaten by the gods. The play asserts that man, no matter how great his ability, is subordinate to God. Part 2 - Oedipus Rex - Humanities Series.

Odyssey - Lesson 2 - Return of Odysseus - MP-3-1979 - j-s - color - 28 min. - EBF - 65
Focuses on Odysseus' activities after his return to Ithaca and the manner in which these actions reveal his true character.

Our Inheritance from Historic Greece - MP-1-1922 - j-s - b/w - 10 min. - CORF - 52
Shows some of the elements in our everyday life that can be traced back to ancient Greece; architecture, dress, democracy, word derivation, mathematics, literature.

Plato's Apology - MP-3-1060 - s - color - 30 min. - EBEC - 62
Mortimer Adler expounds the philosophy of Socrates.

Recovery of Oedipus - Oedipus Rex - MP-3-1137 - j-s - color - 30 min. - EBEC - 62
Last scenes of the play show how Oedipus reacts to the truth about himself.

Slides - Bucks County Intermediate Unit #22

EG3--The Ancient Speldor of Greece (50 slides)
EG4--Ancient Greek Athletic Contests (20 slides)
EG5--Daily Life in Ancient Athens
EG6--The Acropolis of Ancient Athens (20 slides)

Filmstrips

**Ancient Greece, History Through Art, Warren Schloat
Archaic period, Aristotelian mean, comparison to Egypt, gods, the Golden Section, rationalism vs. naturalism, Golden Age, humanism, Alexander the Great, decline.

The Drama of Classical Greece, Educational Audio Visual
Between the sixth and third centuries B.C. the tragedies and comedies that form the basis for most subsequent drama were written by popular Greek playwrights. This sound filmstrip set discusses and analyzes tragedy, old comedy, and new comedy through an examination of major plays by the leading authors, pointing out their influence on post-classical drama. Illustrations taken from Greek vases, mosaics, terra cotta and statuary, together with photographs of modern productions, bring the subject vividly to life. The correlated narration includes quotations from the plays. Teacher's notes and full text of the narration.

Tragedy - the origins and general characteristics of tragedy and of Greek stage production: an examination of leading plays by Aeschylus, Sophocles, and Euripides: The Oresteia,; Oedipus Rex and Antigone; Medea and Electra.

Comedy - characteristics of old comedy and a discussion of Aristophanes' plays; characteristics of new comedy and an analysis of plays by Menander. Satyr plays; the influence of Greek drama.

Greece, Social Studies School Service
Presents the basic concepts of classical humanism and shows how the Greeks translated their philosophical ideals into architecture and sculpture. The Parthenon is seen as the embodiment of their ideals of symmetry, balance, independence, unity, and order.

**Available from Gifted Program

Greek Civilization, Social Studies School Service

The rich civilization of Ancient Greece is examined. The visual material, drawn largely from archaeological remains, includes temples, theaters and other public buildings, in addition to sculpture, coins, vase paintings, and actors' masks. The correlated narration emphasizes those elements of Greek culture that have made an indelible imprint on Western culture and institutions.

Man as Hero: Tragic and Comic, Center for the Humanities

Defines heroes as those who have had a profound effect on lives of people or have influenced the course of civilization. Provides a penetrating analysis of the nature of the hero, hero worship, the need for heroes and the emergence of the hero.

Mythology: Gods and Goddesses, Center for the Humanities

Introduces both the historical and the literary aspects of mythology. Stresses the nature of the Greek and Roman gods and their importance in the lives of the ancients. Offers an introduction to the principal figures of classical mythology, encouraging students to read the myths themselves.

Myths and Legends: Mirrors of Mankind, Center for the Humanities

Focuses on myths and legends created to explain the nature of the universe and humankind's place in it. Shows that myths and legends often reflect a connection between the cycle of a person's life and the cycle of nature, linking progression through life with the changing seasons. Demonstrates how contemporary artists and writers continue to create modern parallels to myths and legends of the past.

Origins of Greek Civilization, Social Studies School Service

Focusing on the archaeological record, this color sound filmstrip examines the background to Classical Greek civilization, including the geographic influences, the emergence of Mycenaean civilization, the Dorian invasions, the Archaic period, and the unifying force of the Persian threat. Teacher's guide includes complete script, discussion questions, suggestions for further research, bibliography.